



Welcome 2010

This is the first **ukulele player** issue in 2010 and we have some exciting things planned.

It's the dead of winter in Mid Ohio and we have been fortunate that we have not had much snow and ice. We are waiting for the installation of a new furnace and heatpump, so, we have had a few delays, but things are moving forward now. That's good because there are a lot of cool things happening.

Ukulele manufacturers are making money when many industries are laying off workers. New models and great innovations are coming to market and while we have seen some price increases, all the major uke companies are trying hard to keep value-priced instruments coming off the assembly line.

In this issue, we review Ohana's CK-70G, a great-sounding uke with maple back and sides and a solid spruce top. This is one of the loudest ukuleles we have had the pleasure of playing. It looks beautiful.

Thanks to Kala Ukes, we have an

exotic mahogany soprano to give-away with a Kala gig bag. Some lucky reader is going to win this one.

We have another Curt Sheller book in review. We also have CD reviews and if you love vintage aircraft, we have a documentary on the topic of "Barnstorming". If you don't know what that is, the article and review will explain it. The movie score was written by singer-songwriter Suzanne Brindamour.

Suzanne contacted me and asked if I'd like to review the movie soundtrack, and she gave me a link to the movie trailer. Well, it just happens that I love aviation history and have a passion for vintage aircraft, so, Suzanne also sent me the movie. The soundtrack includes ukulele, guitar, keyboard, percussion, and more.

If you have not heard, Bill Tapia fell and broke his hip. Emergency surgery was performed and Bill is back in action. He even insisted that his manager not cancel a single engagement. Yep, the show must go on. Bill, you are an inspiration to me!

Charlie Connelly, Smiler and the gang in Ireland are carrying on and ukulele is growing in popularity there. I hope to get another contribution or two from Charlie this year. The ukulele is alive and well in Dublin.

MusicGuyMic was down with the flu, but he hasn't been down and out. Mike, we hope you are feeling better.

Ukulele Underground is going through some site changes and Alli at Cosmos has brought in some mods to help her with Cosmos. The place is hopping.

2010 is starting off well for the ukulele crowd and we'll be here to help spread the cheer.

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Barnstorming - the Movie

If you have never heard of "Barnstorming" then hopefully this review will introduce you to a part of American and European history that you never knew until now.

After World War I, when hostilities ended, there were a lot of airplane pilots that returned home and many of them discovered that they could use their experiences from the Army Air Corps in civilian life by delivering mail, by crop-dusting, and barnstorming.

If I had lived back then, I would have found barnstorming the most appealing pursuit of them.

Barnstormers went from town to town flying their biplanes and entertaining folks. They would often perform arial acrobatics and draw crowds at local fairs and festivals. One of their best money-makers was air-hopping. They gave plane-rides.

Pay a dollar and the pilot might buzz around a few laps, land, and take the next passenger.

Barnstormers didn't need a runway, a nice tract for farmland was the perfect landing strip. Those early aviators were folk heroes and every kid wanted to be a flying

"Ace". Oh, I had my dreams of flying, too. I even worked a couple airshows years ago. So, when Suzanne Brindamour contacted me about writing a review of the "Barnstorming" soundtrack, not only did I jump at the chance, I was absolutely thrilled because I had so many childhood dreams of being a pilot and flying a biplane.

Barnstorming - the movie, is a 48 minute documentary. It tells the story of two pilots that landed in a farmer's field in Indiana. Before the day was done, they had found a new friend and an invitation to return the following year for food and fun. They did.

Nine years later, these two pilots and several barnstorming friends still fly into that same farmer's field and make a day of it. The audience has grown to about two-hundred strong and kids of all ages share in the games, plane-rides, good food, and friendship.

If you love vintage airplanes and airshows, you don't want to miss this movie. It is a one-of-a-kind viewing experience.

I was captivated with the story and music from start to finish. The story is really great and the



friendships of the farmer and his family and the barnstormers really had me yearning to go there at the next appointed time and take pictures, meet everyone, and join in the festivities.

Barnstorming was in its heyday at the same time that the ukulele was in its glory days. I remember, years ago, watching movies of barnstormers and aviation history and it seems to me that old war movies with the likes of Cliff Edwards, Buster Keaton, and, yes, George Formby playing ukuleles and entertaining the troops makes "Barnstorming" and its soundtrack even more appropriate.

You can check out the movie trailer at this URL:
<http://www.barnstormingmovie.com/film.htm>

A review of the soundtrack follows...

Photos by Paul Glenshaw



BARNSTORMING

THE SOUNDTRACK

Music adds so much to a movie that people just don't realize until you remove it.

I cannot imagine Barnstorming without Suzanne Brindamour's music.

Here is the track lineup:

1. Rising
2. Born Flyers
3. Pilots Rendezvous
4. In the Sky (Barnstormer's theme)
5. Fireflies
6. Can't Wait/Pop's Theme
7. Kim's Wish
8. Barnstormer's Approach
9. The Arrival
10. Spreading the Gospel of Airplanes
11. Flying Circus
12. Fireflies Reprise
13. Pop's Theme
14. The Flight of the Farmer
15. Barnstormer's Depart

The MUSICIANS are as follows:

Suzanne Brindamour...
acoustic guitar, broom, chimes,
kalimba, keyboard, ukulele, vocals

John Previti...
string bass

Christopher Veatch...
drums, percussion

Frank Cassal...
banjo

Mark Williams...
electric guitar

Having a passion for aviation and also barnstorming since I was a teenager, I was eager to watch the movie and also to listen to the soundtrack.

This soundtrack is very much a part of this movie from the very first seconds of footage to the credits. The compositions are part of the movie, not just thrown in to all some color to fill up empty space.

Try to imagine "Jaws" without John Williams' shark theme or the entrance of Darth Vader in Star Wars without his theme. That would leave the scene flat. The same holds true with Barnstorming. The film and soundtrack are seamless. They are part of each other. The belong to each other.

"Fireflies" is the only track with vocals. It is a song that fits the scene so well. In it, the kids are chasing lightning bugs through a grassy meadow. It is a fitting end to an exciting day in the life of a child, but it gave me memories of childhood so long ago.

The music is very well mixed and the use of ukulele is mainly in



the pilot scenes. If you listen for it, there are times where it is subtle and times where it is more pronounced. I like that treatment. The ukulele is given the same credibility as other instruments, it is not treated as a novelty but a serious part of the composition. It was used for its tone and flavor.

Several soundtracks feature ukulele in this way. Suzanne tells me that she discovered ukulele not all that long ago and now finds herself using one more and more. Yes, I know that feeling. I find myself doing the same thing and my guitars sit idle a lot more in recent years.

You can find the Barnstorming soundtrack on lots of music sites. You can purchase individual tracks or buy the whole album. I recommend buying the CD and then you can always load the songs on your iPod or choice of MP3 player.

If you loved the movie, you'll love the soundtrack. You can buy them both via the movie website and save \$5.00 in the process. I hope you enjoy them as much as I did.



SUZANNE BRINDAMOUR

THE INTERVIEW



When Suzanne Brindamour contacted me about doing a Barnstorming soundtrack review, I was immediately captivated by the movie trailer and enthusiastic about watching the movie, listening to the soundtrack, and doing a review of both. A couple of e-mails later, I realized that this was not just a story about a movie soundtrack that contained a ukulele. Here is a recording artist and performer that discovered ukulele and has added it to her repertoire. She now finds that she is including it more and more in her music.

Suzanne Brindamour is a serious songsmith and performing artist. She gigs regularly and has played far and wide. Adding a movie soundtrack to her list of credits is a fine feather in her cap, to be sure, and including a ukulele in that same project says something about the artist and the instrument.

Like all good folk singers and songwriters, Suzanne has a story to tell. She does this through her songs, but, there is a story behind the artist, the discovery of ukulele, and her use of it in the movie and her music.

Q: How long have you been a musician?

A: Hard to believe, but over 30 years (I started in the womb). I began with acoustic guitar and taught myself to play piano by ear a few years later.

Q: How long have you played music professionally?

A: The first time I received payment as a musician was in 1991 when I was hired to score a video for the VA Hospital here in DC. I would score a series of gov't & industrial videos, a few America's Most Wanted and National Geographic Explorer segments, and some political spots before I would have the guts to become a performer and release my first singer, songwriter CD. That was in 1999.

Q: How many instruments do you play?

A: Not sure which ones to count "officially". I play guitar. As of now, I "play" ukulele. I "plunk" at the piano, and do okay on other various small instruments that a monkey could play. I mean no disrespect to monkeys or musicians who play various

small instruments. :-)

Q: When did you first start writing songs?

A: For several years I fiddled around on the guitar and piano, making up my own musical phrases. When I was 18, the experience of unrequited love inspired songs complete with sappy lyrics.

Q: When did you "discover" ukulele?

A: Ukulele made its first appearance in my life 10 years before I would actually start playing. While in Hawaii in 1999 I was given a souvenir uke for my birthday. It wasn't terribly playable. Years later I found myself working a ukulele festival for the House of Musical Traditions (a great shop in beloved Takoma Park, Maryland, a self-declared nuclear free zone) and my interest was peaked; but I still didn't bite. After hearing some incredible songs including Israel Kamakawiwo'ole's "Somewhere Over the Rainbow," and Ray Lamontagne's "Sarah" I became quite keen on the idea of bringing ukulele to my tunes.

It was this Barnstorming documentary project that sealed the deal. In the fall of 2008 I was at the home office of the film's producer & director, Bryan Reichhardt and had just started writing music for the film. I said to him, "I'm thinking of getting a ukulele." He pulled one down off his wall and said, "why don't you use this one?" I had thought it was hanging there as a decoration. It turned out to be quite a nice instrument, and the one I used for Barnstorming.

That is when my love affair with ukulele began. I immediately, and gleefully (really), studied uke chords charts and started plucking out pieces for the film. It was an easy transition given my thirty years of finger picking the guitar. I loved how the uke sounded both by itself and the texture it added to the other instruments. Ukulele has such a great vibe and so does the story of the salt-of-the-earth people in the film.

The filmmakers likened the main pilot in Barnstorming, Andrew King, to Peter Pan, because he's living his fantasy life in child-like fashion- flying old airplanes, eating ice cream, and enjoying life spontaneously.

And so I chose the ukulele as the primary instrument to represent the pilots. There's a playful, joyful, lighthearted quality to the uke that made it the perfect pairing. And it also worked nicely for flight scenes. I finger-picked, arpeggio style, while the planes were in the air. When mixing, we softened the

uke and gave it some nice space with reverb and delay.

Q: How many ukuleles do you now own and what are they?

A: Well, if possession is nine tenths of the law, then I will include the ukulele we pulled down from Bryan's wall just over a year ago because I still have it (although he shares custody). It's a Cordoba 25CK Concert Ukulele.

At the risk of sounding pathetic, I will include the aforementioned toy with palm trees and Hawaii written on it, so that I can say I own two. I'd love to expand my collection.

Q: You wrote the soundtrack for "Barnstorming", how did that come about?

A: First let me tell you that I really wanted the job. I was hoping someone would hire me to write for an inspiring project that would allow me to use both my composing and songwriting skills. Most of the work I was getting at the time was writing music beds for political ads. Producers would ask for "neutral music." What an oxymoron. I always thought music was anything but neutral and creating music without passion was quite difficult.

Barnstorming was the kind of feel-good story- full of inspiration, passion, and wholesome crunchy goodness- that an earth-loving girl like me craved.

Years earlier I had written music

for Bryan Reichhardt and I was on his short list that included unique recording artist Sufjan Stevens, who turned out to be unavailable. Reichhardt's partner on the film, Paul Glenshaw, also knew some musicians he wanted to consider.

In an effort to get to the top of the list, I sat down with a guitar in front of my TV and 2 hours of raw footage of the Barnstorming pilots and the dairy farming family, and started writing. The first thing I wrote was "Fireflies", (the one song in the film) inspired by precious footage of tow headed kids exuberantly searching their field for fireflies.

Then I wrote a second piece on the guitar (later to be titled "The Flight of the Farmer") while watching footage of the family preparing for the fly-in and getting plane rides from the pilots. I played it on my baby Taylor and recorded it with one microphone. I uploaded the two rough tracks for the producers; they felt the material captured the sentiment of the film and, much to my delight, gave me the job. So began a collaboration, and a tremendous labor of love.

The two filmmakers wanted a bit of a raw, homegrown feel that would combine both traditional and modern musical ideas- much like the film which is about bygone traditions revived in modern day. They asked for an uncommon pairing of instruments to emulate the unlikely friendship between farmer and pilot.

The filmmakers also wanted the music to be created while the film was still being edited, thinking that the music might inspire the film, just as the film was inspiring the music. Such was the case with "Fireflies". The footage of the Dirksen children chasing fireflies at dusk might have been used as a single shot in a montage of their life on the farm. Yet once the footage was combined with the song, it was clear to the director that the scene carried more meaning and was worthy of more screen time.

Incidentally, the director edited one of the last scenes to that 2nd demo piece I had given them ("Flight of the Farmer"). Since I had not recorded to a click it would have been difficult to recreate it with the same precise nuances so the director insisted on using it as is (with one edit). I had come up with 3 parts but basically improvised for more than 4 minutes. My performance was full of imperfections and the recording sonically inferior so as a perfectionist I had to really bite my lip.

Q: Who did the mix on the soundtrack and who "produced" it?

A: Kevin Gutierrez mixed it, a super guy and a great engineer in northern Virginia whose mixing credits include songs from Madonna, Seal and the Twilight soundtrack. I recorded all tracks except drums and percussion in my home studio. I also produced and arranged the music, with input, of course,

from Bryan and Paul.

I just realized that, ironically, there are more people involved in the production of the music than the film. With the four additional musicians I hired, the other recording engineer, the mixing and the mastering (masterfully done by Bill Wolf) guys that is eight people total. Incredibly four of us, primarily, made the film. Bryan Reichhardt & Paul Glenshaw produced it. Bryan directed it and he and his nephew Mark Betancourt did all the shooting. Bryan also edited the film. As the creator of the music, I count as the fourth team member. A fifth person did do some post-production, however. It is pretty amazing, and it really is an incredible film that just makes your heart swell with warm fuzzies. And I say this as a completely unbiased critic. ;-)

Q: How many tracks have ukulele in them?

A: Eleven out of fourteen. A few tracks are only ukulele or uke with upright bass and/or guitar. Uke is also on the tracks with fuller instrumentation.

Q: You've been selling downloadable content online. Where can the readers buy your music?

A: Why, how kind of you to ask. And I don't mind telling your fine readers that you can purchase the Barnstorming soundtrack and my two CDs (all original songs) from my website:

www.suzannebrindamour.com

This is where I prefer buyers go because I get to keep all the "jing". However, you can also find my CDs on cdbaby.com and digitally from a number of on-line outlets including iTunes. You can also purchase both the Barnstorming movie and the soundtrack at a reduced "combo" price on the Barnstorming website:

<http://www.barnstormingmovie.com>

You can also see the film's trailer there and on youtube.

If interested, I recommend getting the actual CD of Barnstorming (in an environmentally friendly eco-wallet!) because it has several stunning photographs of the farm and planes artfully shot by co-producer Paul Glenshaw.

Q: Have you thought about doing a ukulele album?

A: I have thought about it. I started recording seven songs last March for my third singer-songwriter CD before I started playing the ukulele. Now I have a number of uke songs in the works and plan to put them on this CD. I also plan to add it to the other tracks where fitting and I'm very excited about that. So this album will not, of course, be dedicated to the uke but it is a pleasant thought for the future.

Q: What festivals and events do you play?

A: I have played annual festivals such as the Washington Folk Festival (Glen Echo Park) and

The National Cherry Blossom Festival and various showcases and venues in the DC area.

Q: You have played a diversity of places, even done some busking, what do you like best?

A: I like playing for massive amounts of cold hard cash the best. But seriously, one of the most gratifying venues is the National Cherry Blossom Festival. There you are with the tidal basin behind you, surrounded by lovely blossoming cherry trees, grand ole Jefferson before you and thousands of people listening from the memorial steps. It's a surreal experience. Honestly, it's not the venue that makes the show for me, it's the audience. Give me an appreciative, attentive crowd and that feedback loop that literally makes me a better performer. That's what I love the most and that can happen anywhere.

Q: Is there a tour scheduled?

A: We are now in the process of setting up a tour we're calling "Barnstorming Live!" The idea is that in conjunction with airings on PBS this spring and summer we'll travel around the country to aviation museums and airshows or wherever they'll have us, giving folks a chance to see the film, meet the filmmakers, the pilots with their antique planes, and hear music performed by the composer of the film. I'll perform with my fabulous upright bass player, John Previti, drummer, Bill Kirk and possibly another player to help cover the various instruments used in the

film. I'll also perform songs from past and upcoming CDs.

Q: Do you have any future musical goals?

A: I have many. My most immediate goal is to be sent to Hawaii to sit on the beach under a palm tree and refine my ukulele skills. What better place to imbibe the spirit of ukulele!

Well, beyond that I do have several musical goals. The Barnstorming project has been one of the most joyful, gratifying things I have even done and I certainly hope to write more music for films and television.

Another goal is to be able to devote more time to writing and recording a lot more songs. I've written a few humorous songs also and I'd like to bring more comedy into my act and my recordings.

I especially hope to continue with a video travelogue series that Barnstorming director Bryan Reichardt and I are co-producing called "Troubadour".

As the host, I travel with a guitar (or ukulele now that I play) slung across my back, to town and settings around the country and the globe to explore the musical soul of each destination. We visit grand and unusual venues, find local musical talent, experience the culture and discover if I can "buy it for a song." (I'll write a silly song on the spot to get something for free, such as an ice cream cone.)

Our trailer is on youtube and here:

<http://www.troubadour.us.com>

A few locations that we've shot are in post-production and we'll be able to continue shooting if we get funding. I have other goals but I suppose this is enough for now.

I'm honored to be included with such other great players in your magazine and want to thank you for indulging me. I'm grateful to those of you reading; it's quite gratifying to share what I feel most passionate about—music, glorious emotive music!

Thanks, Suzanne, for contacting me and sharing the movie, "Barnstorming", the soundtrack, and your part in it. Thanks, too, for agreeing to the interview.

I loved the movie, the music, and getting to know you.



Photo Tips

The number of ukulele festivals and events is growing and clubs are putting up websites all over the planet. So, I thought that as a photographer I could offer a few tips for the performers and clubs that would like to have a website or put together a press kit for bookings.

Keep in mind that lighting is your most important concern. For performer shots, I use a backdrop and studio lighting, but you don't necessarily have to do that. Your shots could easily be taken in a natural setting with trees or against a wall that is not covered with distracts that pull the viewer's eyes away from the subject.

If you plan to make a website using images from a digital camera, more mega-pixel count is not better if the images are full of digital noise. In that respect, six to ten mega-pixels from a digital SLR would be better than a twelve-mega-pixel pocket-sized point and shoot.

Be sure to resample your images to a web-friendly size. In this multi-column layout, many of our pictures are 450 pixels high. That makes a good single-column image that looks nice enough in the PDF file, yet prints clearly should you want to archive printed issues.

Remember, you need great lighting. For backgrounds, the simpler the better. Prepare a site ahead of time if you can. Make sure you tell the story and don't have to do a lot of editing.



The Barnkickers - Steve Boisen and Amanda in **ukulele** player hats.



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Ohana CK-70G

When I was about twelve years of age my father came home with a vintage Gretsch "Electromatic" arch-top guitar. He handed it to me. That guitar was beautiful curly maple all the way around. What a beauty. Ever since that day, I have had a weakness for curly maple instruments whether they be guitars, ukuleles or violins.

When Ohana sent me the ukulele for this review (CK-70G) I couldn't wait to play it.

Maple ukuleles are typically laminated, but don't let that turn you sour on them. Ohana combines what a lot of people call "cigar-roll" maple, which has wide figuring, and a solid spruce top. Together, this makes for a durable instrument that holds tune beautifully in any kind of weather. It is also the loudest ukulele I have here.

Ohana added gold-plated geared tuners that older guitar players call "Gibson style", although many makers have used these vintage knock-offs. The body finish is picture perfect and shines like a million bucks.

This ukulele is trimmed with tortoise-shell binding from the headstock to the lower bout. The rosewood fretboard looks

luxurious against the spruce sound-board. The frets are perfectly dressed and the neck feels superb in my hands.

The Ohana logo is faux mother-of-pearl and I'd change that to a dark wooden inlay if it were me. I'd want people to recognize the Ohana logo from a distance playing this one on stage or at a festival or club gathering. The present logo gets lost in the headstock making it very hard to read.

The rosette is understated and very classy. The bridge, too, is the same basic design found on the CK-300G we reviewed in issue ten. Strung with Aquilas, this uke sounds sweet when played softly and can drown out every other uke in the room played forcefully.

The fret markers are traditional dots, nothing fancy, and they are perfect for this ukulele. They are placed at the 3rd, 5th, 7th, 10th, and 12th frets. This concert uke has 19 frets in all.

The fit and finish of this CK-70G are first-rate. The neck shape is very comfortable in my hands. I really love concert scale, that's my favorite size. The bone nut and saddle give this uke great sustain, too.



Ohana makes a tenor model, the TK-70G, and concert and tenor with a cut-away with more inlay for someone wanting more bling.

I fell in love with this ukulele from the moment I picked it up. What a great ukulele. It's beautiful, loud, yet sweet. It feels good in my hands and, quite frankly, I don't want to put it down.



Kala KA-SEM

When it comes to innovations Kala Ukes has not been sitting still. We have seen a lot of new ukuleles over the last year but the new KA-SEM is a very traditional ukulele. Aside from the geared tuners, this uke looks like something you would find in Cliff Edwards hands.

A lot of purists would love to see this ukulele with friction tuners. I have to say, though, that Kala did their homework on this instrument. Even with the non-traditional geared tuners, this ukulele is very well balanced. I was amazed how it felt in my hands.

The ukulele is one of the new "exotic mahogany" series. It has a rubbed finish that is satin, not high-gloss, and the wood grain is beautiful. The body is bound in black and it is a perfect match.

The neck is a slender, half-circle and feels really nice in my left hand. The frets are perfectly dressed and the rosewood fretboard is nicely scalloped at the end. The twelve frets are silky smooth and the edges are very clean. There are no sharp edges or visible rough spots and the action is perfect all the way up the neck. This ukulele plays like butter.

The body is laminated mahogany with mahogany neck and headstock. At the top of the headstock is a black Kala logo. From a distance, you barely see it. Mike Upton must have decided to take the subtle approach with this ukulele and let the tone do all the talking.

The uke came supplied with Aquila strings and with those it has a very sweet sound. It is louder than I expected and very light. The bone saddle and neck give this little gem great sustain.

I am very impressed with this ukulele. From the beauty of the wood to the perfect workmanship, this is one of the finest instruments Kala has produced. The fit and finish are flawless. If there is one thing I'd change, it would be to use tuners that had smaller "buttons" than these, but the tuners used are a great match for this instrument in regard to weight. The tuners look too big, but they don't cause any issues when playing. They weigh so little. They have to be the lightest geared tuners on the market.

Kala supplied us with a really nice gig bag for this uke and it is the give-away ukulele for this issue. Some lucky winner is gonna love this one.



For all you soprano ukulele fans out there, you have to try this ukulele. Kala has a winner here, even with the large tuner buttons. This is one uke that is built to be played. It would be a great addition to anyone's collection.

This is another great instrument from Mike Upton and the Kala team. I highly recommend it.



A Guide to Ukulele Chords

Curt Sheller's book "A Guide to Ukulele Chords", with a foreward by James Hill, is the second of his books on ukulele that we are reviewing.

In this book, Curt takes you from basic to advanced chords for soprano, concert, tenor, and baritone ukuleles and also covers "C" tuning and "D" tuning. The former is today's "standard" tuning, but in the ukulele's golden era, many artists and songwriters played their ukes in "D" tuning. It still remains popular in Canada.

The book begins with an explanation of chord structure and then moves right into "C" tuning open chord positions. It follows with "D" tuning open chords and then baritone open chord positions.

Movable chords are explained on page fifteen and from there they are broken into various chords like "A" and "B-flat", or "Bb" (which might confuse people if not for Curt's explanation of chord form charts.

On page twenty Curt moves to sevenths in movable chords, followed by diminished chords.

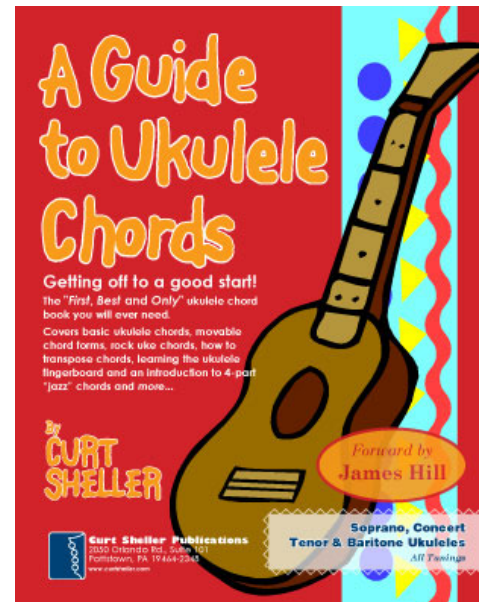
Next comes rock n' roll chords.

If you can't imagine "power chords" on a ukulele, check out pages twenty-three and twenty-four.

Jazz chords start on page twenty-five. It is here that Curt starts exploring the theory involved in jazz chords, including major and minor triads, diminished and augmented triads, and chord building rules.

Advanced jazz chords begin on page twenty-nine. That will keep you busy for a while.

On page thirty-seven you will



find chord transposing charts. These are followed by some chord progressions to play when you want to practice.

"A Guide to Ukulele Chords" will be a valuable addition to any player's reference library. If you want to learn more about music theory and chord structure, this book will challenge you and keep you busy for quite a while.



Beyond learning basic ukulele chords most players struggle with advanced chords. Commonly called "jazz chords", these more sophisticated chord voicings find a wide use in all forms of music.

If your goal is to expand your chord vocabulary, "A Guide to Advanced Chords for Ukulele" is your answer.

<http://www.curtsheller.com>



Moore Bettah Ukes

Chuck Moore of Moore Bettah Ukuleles is a master craftsman and a true artist in every sense of the word.

Chuck began his career as a fine and folk artist. In the world of fine art, Chuck was a potter. In the world of folk art, he was a scrimshander. If you don't know what that is, well, maybe you have heard of scrimshaw.

Scrimshaw is an art-form where the artisan takes a tusk from a walrus, or some other sea or land mammal and carves works of art using an awl-like tool, called a scribe (also scriing tool). Modern materials used are synthetics in most cases and fossil mammoth ivory.

It is Chuck's experience as a scrimshander that enabled him to do such beautiful inlay work for which is ukuleles are known. Many of Chuck's inlays are his own design and some are collaborations with the buyer.

Chuck is not just a great artist, he is an interesting fellow and just how he made his way to Hawaii and started building ukuleles is a story worth telling, and that is what I intend to do here. If you have not heard of Moore Bettah Ukes, you'll have to check out Chuck's website.

Q: How long have you been building ukuleles?

A: I had been a hobby builder for about twenty years before I made it a full time career five years ago.

Q: Your web site tells the story of travel throughout the South Pacific islands and finally settling in Hawaii. Where were you living originally and when did you begin your travels?

A: I'm originally from Northern California where I failed miserably at being a hippie. Back in the 70s when many of us were trying to find our way in the world I got a fortune cookie that read 'A life time of adventure awaits you in the South Seas'. I didn't need any further encouragement than that and I started exploring French Polynesia. One of my hobbies at the time was collecting old South pacific literature so I already had a good head start. I was considering buying a run down beach bum hotel on an outer atoll in Rangiroa when I won a trip to Hawaii from a local canoe club raffle. Again thinking this was divine intervention, I booked a trip to Molokai thinking it might give me a taste of my South Pacific



dream. That trip lasted ten years.

Q: So, you fell in love with Hawaii and settled into a home there. You were a "potter" and "scrimshander", did you have a shop?

A: A shop has always been more important to me than a house and I've been involved in just about every art and craft form at some time. Back in the 70s, being an artist or craftsman seemed like a legitimate and viable way to sustain our lifestyles and a lot of people went in that direction. Since my late teens (what college?) I had made my living primarily as a potter but I've also done wood work, wood carving and sculpture, painting, stained glass, leather work, knife making, scrimshaw and a variety of other things. I believe that a strong foundation in all these skills benefit what I'm

doing today.

Q: Do you still do scrimshaw?

A: When I made scrimshaw as my livelihood, the whole Lahaina scrimshaw thing was in full swing. Everyone was doing scrimshaw and it was in every shop on Front Street. Then came the CITES Treaty, limiting or banning the use of many types of ivories, and it became obvious that the scrimshaw market would soon become very limited. I stopped scrimshanding when I got into building ukes full time. I find that building ukuleles involves all my energy and interest and leaves me with little time left to pursue other creative arts. Making scrimshaw on a full time basis requires sitting in a chair all day and staring at an object from four inches away under a bright light. It's very demanding work and it really takes a toll on the body and eyes. Luckily, these days I am still able to incorporate some scrimshaw details in my inlays when it's appropriate. I only use ancient fossil mastodon ivory.

Q: When did you build your first ukulele? Is there a story behind it?

A: When I first moved to Molokai I had much more time than I had money. But I had a good assortment of tools and a reputation of being able to fix things even back then. I soon became the recipient of all sorts of odd and broken things from surf boards to toasters. Some body gave me a basket case tenor ukulele to do with

what I wanted. I tore it apart and couldn't believe how little there was to it and I couldn't imagine that such sweet music could come from such a simple instrument. Around the same time, a neighbor dropped off a load of Samoan coconuts, thinking I might find a use for them. These coconuts are huge, about the size of a football, and were apparently pretty scarce so I wanted to put them to good use.

I remembered seeing a coconut ukulele at the Bishop Museum in Honolulu and I immediately set out to build a cocolele. The shells were cut, cleaned and thinned to about 1/16 in thickness with spruce tops and necks of whatever wood I had around. I hand carved friction tuners from wood or ivory. I made double shelled and even triple shelled ukuleles all fiberglassed together. They really sounded pretty awful but I kept busy making several dozen of them which I'd give away, burn, or use to trade for fish or lobster. This was in 1985, pre-Internet days and there was little information available to me on an island of 7,000 people. I didn't have a clue as to what I was doing.

Q: How long after that did you decide to turn it into a luthier business?

A: Some years later I came across a battered Stewart McDonald catalog and it rocked my world. The catalog itself had more useful information in it than I had ever been exposed to up to that

point. I took out a small loan and bought a bunch of stuff that enabled me to pursue building more seriously. When I finally got a computer and had Internet access that changed everything. I found out that people were successfully building guitars and ukuleles full time and I knew I could too. For the next dozen years I built five or ten ukuleles a year on a serious hobby level. Five years ago we moved to the Big Island and I started with a new shop and all new shop tools in order to build full time.

The biggest surge in my development occurred through the meeting of Bob Gleason of Pegasus Guitars and Ukuleles. I was able to refine my skills through the close observation of his work and from his encouragement. His work continues to inspire me. We also have a very active ukulele builders guild here and we meet regularly to exchange ideas. It's a good place to be a ukulele builder.

Q: Have you tried your hand at guitars?

A: No, there are plenty of guitar builders who fill that niche nicely. I find it challenging enough to coax the tonal qualities I'm looking for from a tiny ukulele sound box. The transition from building guitars to ukuleles, and visa-versa, isn't easy and often isn't successful. There are a lot of shared skills but many of the procedures are different. Having said that, I have a set of Weisenborn Hawaiian steel guitar plans that

tempt me.

Q: Start to finish, how long does a typical uke take to build?

A: How long does it take to read a book? They're all different. I've built ukes in as few as twelve hours and as many as eighty. Typically though, it usually takes me anywhere from 40 to 60 hours to complete a custom uke. Basic construction consumes about 25 hours, and inlay and other accoutraments can easily double that time. I aim for a mirror glossy finish on most of my ukuleles so that involves another ten hours.

Q: How long does it take to do a simple inlay? and a complex inlay, like the island girl player or the wave?

A: The hardest part of the inlay process is everything that is required before the actual cutting begins. This can include dozens of e-mails and phone calls with the customer deciding what they want, what can be done, and what best suits their personality. This often goes on for weeks or months before any design is agreed on. Then the research begins by combing the Internet for images or from my personal image file which I have been building for 25 years. These are the kind of things that wake me up at night or that consume my thoughts while driving or standing in line at the post office.

I like to have every little detail of the ukulele finalized in my mind before I cut the first piece of wood. From there the image



Got Uke?



You can find Kala Ukuleles at
www.ukeladymusic.com



goes into the layout procedure where it is first drawn to a very large scale, refined and adjusted and then manipulated in a computer art program to reduce it down to the required final size. Then the intensive process of cutting and fitting all the little pieces and the actual inlay begins. So the time involved can be as little as 20 minutes for a simple inlay or as many as 40 hours or more for a full blown custom job involving headstock, fret board and sound hole inlays. I charge a flat rate of \$50 an hour for inlay work so you can see how that can quickly add up.

Q: How many ukuleles do you build in a year?

A: I've averaged a consistent fifty ukes a year for the past five years. That's one uke a week and leaves me two weeks a year for yard work. I spend 60 to 70 hours a week in my shop. I'm hesitant to call it work because building ukuleles is probably what I'd be doing if I ever had any time off! I'm having too much fun to call this work. If I weren't on solar power, I'd likely be up all night as well.

Q: How long is the wait from order to delivery?

A: It's not too long. I limit my list to about a dozen custom builds at a time. This also allows me to fulfill requests from the few stores I work with. I didn't move to Hawaii and choose to work for myself in order to add a lot of stress to my life so I only accept orders that I can complete within about six

months. Some time ago it became apparent that if I didn't limit my orders I could soon have a wait list I'd have to leave to my grand children. Six months seems to be the limit in which I can remember things (my wife will say it's much less!) and it's usually a time frame that the customer feels comfortable with as well. Keeping such a short list also gives everyone who wants one a chance to be on it. Persistence and gifts of food help.

Q: Are there any celebrity ukes players with MooreBettah Ukes?

A: Real famous? No, not that I'm aware of. Most of my work is in the hands of semi-professionals, those who do the "tiki circuit" and the like.

Q: Your web site mentions the dwindling supply of Hawaiian Koa, with your eco-friendly shop and home, I assume that you already have a plan for sustainable woods in the future. What are your plans for dealing with the diminishing supply of koa?

A: I think the focus should be on the responsible use of our resources. I try to keep my carbon foot-print to a minimum, with my shop and our home being run 100% from solar photovoltaic energy, collecting our own water and growing much of our food. While dwindling supplies of koa result in higher prices, as much as \$75 to \$100 a board foot, the price also discourages people from using it carelessly. So as the price increases, the use of

koa decreases which is a good thing. I think the sawyers here that are cutting and milling koa are also being responsible in that for the most part they are cutting only diseased, dead or downed trees and are replanting when possible. Thankfully, there are other local woods available that are of interest to builders which are not in short supply including mango, milo, kiawe, kamani, silver oak, toon, and even breadfruit.

Q: The body shape of your koi ukulele at the top of your gallery page is really cool. Was that an original design?

A: Original? Everything's been done before so I doubt it. I've never seen that particular shape before so it's new to me. I tend to stay with pretty traditional forms for my ukuleles. I designed that one in a whimsical moment.

Q: Did you build your own jigs and forms?

A: I absolutely love the time I spend designing and building new jigs and fixtures. I enjoy it at least as much as building ukuleles and it's a nice change of pace when I get a chance to do so. There is always going to be a faster, better or different way of doing things and it's part of my job to figure out what that is. The daily challenge of tweaking these procedures and to make them better is a major attraction for me in this business. Up until recently the market for ready made ukulele-specific forms and jigs was very limited. That's changing a bit

now since the ukulele is coming into its own and more luthiers are building ukuleles. Still, I get a thrill from designing my own forms, jigs and tools. My father was a shade tree inventor so I've probably got that gene somewhere.

Q: Do you have any future plans or goals as a luthier that you'd like to share?

A: Only to continue building the best ukuleles I can. And maybe make it down to the beach this year.



<http://www.wsukes.com>



<http://www.ukulelenoir.com/>



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<http://www.serif.com>



the koi ukulele detail



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ukuleles and guitars.

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Columbus, Ohio 43215

Bill Foley, owner and luthier.
www.gvmh.com
(614) 228-8467
email: info@gvmh.com



<http://www.ukecast.com/mp3/>



Wahooligans - Happy Hour

The Wahooligans are a Vaudeville-style group of entertainers. It's a good thing that they don't take themselves seriously because they'd never be able to keep a straight face doing what they do.

"Happy Hour" is their new CD and here's the lineup:

1. W-A-H-O-O Radio
2. Wah-hoo
3. Make Me Wanna Uke
4. Nosmo King
5. Spanky Uke
6. Mister Bumble
7. Gherkin Girl
8. Bessie Mae Poocho
9. Barbara Brown Soap Intro.
10. Barbara Brown Soap
11. You're the One
12. Fossil Fool
13. The Mannerly Minute
14. Small Misunderstanding
15. Helwig, The Buddha Frau
16. Le Grand Fromage
17. Fossil Fool Reprise

"W-A-H-O-O" is a quick intro then "Wah-hoo" begins. There is a violin featured in this number and all manner of beep, barks, even sounded to me like a few quacks, clucks and bird chirps in the mix. The vocals are a combination of smooth singing, shouts and a little Betty Boop.

"Make Me Wanna Uke" sounds like Winchester Cathedral. This is old-school Vaudeville. There is some really nice playing here.

"Nosmo King is a comedy schtick. Throw in a little ethnic flavored accordion and some well-timed finger-snaps. This reminds me of old Gypsy music.

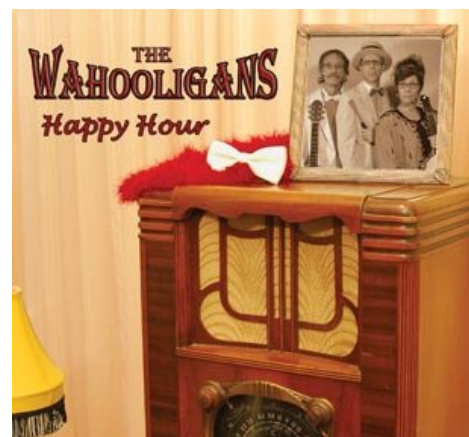
"Spanky Uke" is an ornery song. A little naughty, this song has an olde rag-time feel to it. It's an "ad" for "Spanky Ukes". Nice clarinet work.

"Mister Bumble" has a solid meter. Nice violin and great strumming accents. The timing is excellent on this number. Nice lead picking comes in a minute into the tune. This track has an Django flavor to it. I think it's the best number on the whole CD.

"Gherkin Girl" follows the vibe of the last track, but with vocals. Nice backup harmonies! That was unexpected and really nice. Again, the clarinet is really great!

"Bessie Mae Poocho" is next. The piano is very nice in this song. Listen for it, sublime. The mix in this song is wonderful. This is smooth. I also love the unstated percussion. Ode to a dog. Cold wet nose? Love it.

"Barbara Brown Soap" intro and song is a faux radio commercial and sounds like something from a vintage radio broadcast.



"You're the One" reminds me of the "leading lady" in the movie "Singing In the Rain" (not Debbie Reynolds but the one she sings for in the "talking picture).

"Fossil Fool" starts with a car that doesn't want to start. Nice vintage vibe on this tune. Once again, great harmonies. Follow this number with "The Mannerly Minute", a bit of comedy. This leads into "Small Misunderstanding"

"Helwig, The Buddha Frau" is a bit more comedy followed by a gin-joint number... "Le Grand Fromage". The transition is seamless.

"Fossil Fool Reprise" wraps up this collection of Vaudeville Variety numbers. There are comedy sketches, tunes, songs, and bird noises.

The musicianship is first-rate and the timing on some of this stuff had to be hard to get right. The production is really great throughout the CD. The Wahooligans managed to bring a vintage flavor to digital technology using a blend of good instrumentation and zany antics to make you laugh. This CD was well done.



<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...



ALOHA TEXAS!

3-Day Festival and Music Camp
April 29, 30, and May 1, 2010
Dallas, Texas

Pre-Festival Event on April 27 & 28 JAMES HILL - "Train the Teachers Workshop"

Registration Information

First 50 to register will be in a drawing to win a uke!

The line-up of talented performers and teachers this year is AMAZING and the theme...

Texas Swing with Aloha!

Performers include the following: James Hill, Gerald Ross, Kimo Hussey, Debbie Porter, Pops Bayless, Mark "Spanky" Gutierrez, Ukulele Bartt and Dennis McBride... along with special guest appearances by The Wahooligans & more!

We are pleased to announce that a portion of proceeds from the Festival will be used to start a "Ukes In The Classroom" program in the North Texas Area! Brought to you by UkeLadyMusic and Dallas Ukulele Headquarters.

for more information contact: Noel Tardy - info@LoneStarUkeFest.com
or Mark Levine - Dallas Ukulele Headquarters.

ukulele player and Kala present...

ukulele player and Kala Ukuleles came together to bring you this exciting opportunity. One lucky reader will win this ukulele.



All you have to do is submit your name, an e-mail address, and a shipping address so that if you are the winner, we will be able to ship it to you. You only need to submit your information one time and you will be in the running for all of the Kala Ukulele give-a-ways.

You read about the Kala KA-SEM ukulele in this issue of **ukulele player**, now, here is your chance to win it. Follow the instructions below...

We will not share your contact information with anyone for any reason.

note: if you have trouble with the form, e-mail your entry to giveaway@tricornpublications.com
Include name, shipping address, e-mail address.



Go to this website and fill in the form and click the submit button for your CHANCE to win. There is no purchase necessary. One submission per person will be counted. The lucky winner will be decided by a random number generator program. The contest entry cut-off date will be the 20th of every month of the current issue. The winner will be chosen on the 24th of that same month. The winner will be announced on Ukulele-Cosmos, Ukulele Underground, and Flea Market Music.

http://www.tricornpublications.com/uke_contest.htm

Thanks for reading **ukulele player**
and thanks to Kala Ukuleles for their support.



Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

http://www.tricornpublications.com/uke_player.htm
 or e-mail me at this address:
mickey@tricornpublications.com
 We will add you to our list.

USA

Arizona

Scottsdale Strummers, Scottsdale AZ, Contact Pat McInnis
 weekly daytime meeting, monthly evening meeting
 email: pat@azukulele.com
 website: azukulele.com

Tucson Ukesters

Tucson, AZ
 Meet weekly - usually on Monday afternoon
 Contact: Kristi
twoazin@comcast.net

California

Nuked Ukes

We are in Auburn California. Welcoming players from all levels.
 contact: Loyce Smallwood
loy@foothill.net
www.kahi.com/loyce'sblog

Ukulele Society of America

Contact: Richard Douglas
 (760) 458-6656
 300 Carlsbad Village Dr.
 Carlsbad CA, 92008
http://launch.groups.yahoo.com/group/ukulele_society_of_america

Ukulele Club of Santa Cruz

www.ukuleleclub.com

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's celler in Santa Cruz, but check the website, cause it sometimes changes. Or email Andy@cruzio.com for club information.



<http://www.wsukes.com>



<http://www.ukecast.com/mp3/>

German Village Music Haus

We Sell Ukuleles

expert setups for your fine
 ukuleles and guitars.

350 S. Grant Avenue
 Columbus, Ohio 43215

Bill Foley, owner and luthier.
www.gvmh.com
 (614) 228-8467
 email: info@gvmh.com

Ukulele Clubs continued

Connecticut

The Ukulele Club of Southern Connecticut and the
KookeeUkie Ukulele Band.

We welcome players of all skill levels and offer classes
for those new to the ukulele. Check our web site at
<http://www.orgsites.com/ct/uke-club/index.html>.

Pete Johnson

email=petejhnsn@sbcglobal.net

Florida

Tampa Bay Ukulele Society

www.meetup.com/tampabayukes

Each meeting will start with a group lesson followed by an informal jam session
for players of all levels. Everyone gets a chance to call a few tunes.

Kansas (and Western Missouri)

Kansas City Ukesters

<http://www.kcuke.com>

Kentucky

Kentucky Ukes

meeting the fourth Sunday of every month

KentuckianaUkes@yahoo.com

Minnesota

StrumMn ukulele players

<http://strummn.nexo.com/>

New Mexico

The High Desert Sand Fleas

Meet the 2nd & 4th Thursday of each month at the

Albuquerque Press Club [6pm - 9pm]

2101 Highland Park Circle, Albuquerque, New Mexico - USA

contact: Stephen Hunt via email: hdsfgcea@gmail.com.

<http://sites.google.com/site/hdsfgcea/>

New York

Ukulele Club of Potsdam (New York)

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street

contact: Tim Connolly tim@discoverpotsdam.com call: (315) 268-1598.

Loaner ukes available. Bring your uke and leave your cares at home!

Ukulele Clubs continued

Ohio

COUP (Central Ohio Ukulele Peeps)
coup@tricornpublications.com

Oklahoma

Green Country Ukes

Meeting the needs of ukulele players in the greater Tulsa area
contact via e-mail: rskjrmall@gmail.com

South Carolina

Lowcountry Strummers Ukulele Club

Charleston, SC metro area. We meet twice a month. One beginner class and open Jam each month. All are Welcome.
www.lowcountrystrummers.com e-mail lowcountrystrummers@gmail.com

Texas

Robert S. Sparkman
sparky.judy@tx.rr.com

Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarukuleles>

The Dallas Ukulele Headquarters

Go to www.meetup.com and search The Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.
Contact Steve for more info. (steve_w_williams@yahoo.com)

Vermont

Vermont Ukulele Society

email: vyhna@sover.net
Meets on the second and fourth Mondays of each month.

Washington

Seattle Ukulele Players Association (SUPA)

www.seattleukulele.org/

Ukulele Clubs continued

UK

England

Ukulele Society of Great Britain

43 Finstock Road, London W10 6LU

Tel: 020 8960 0459

Email: m@gicman.com

Cambridge Ukulele Co-operative [Cuckoo]

Meet alternate Sundays 2pm-6pm

The Portland Arms Cambridge CB4 3BAIf

If you're cuckoo about ukes come and join us.

<http://www.myspace.com/cambridgeukuleleclub>

Ukulele Philharmonic Orchestra of Sudbury

Tuesdays evenings from 7.00pm

The Institute, Station Road, Sudbury Suffolk CO10 2SP

Beginners Welcome

Uke Wednesday Jam

Every Wednesday 7 till closing Downstairs @ The Royal George

Charing Cross Road, London, WC2H 0EA, U.K.

contact: Quinc email: qnc@qnctv.com

<http://ukeweds.intodit.com>

SCUPA - Second City Ukulele Players Association

We meet weekly on Tuesdays at 7:30pm in the upstairs room

at The New Billesley Pub, Brook Lane, Kings Heath,

Birmingham, West Midlands B13 0AB

We accommodate all players beginners to experienced.

Call or text Jon 0787 353 1161 or email:

jay.eyebigfoot.com for more information.

Stockton to Darlington Ukulele Express

Meeting monthly in Darlington, northeast England new members always

welcome. contact Simon at simonb250@hotmail.com

<http://ukuleleexpress.blogspot.com>

Tune Army Ukulele Club

The Bay Horse, Front Street, Whickham, Newcastle upon Tyne, NE16 4EF

Meeting first Monday of the month 7:30 - 9:30

<http://tunearmy.blogspot.com/>

UkeGlos Ukulele Club

Meets Every Mondays every month, 8.00pm

The Exmouth Arms, Bath Rd

Cheltenham, GL53 7LX

Wooden & banjo ukes welcome. All levels of playing ability & song styles. For

full details visit: www.ukeglos.co.uk

<http://www.ukeglos.co.uk>

Ukulele Clubs continued

Ukulele Sundays host:Tim Smithies

email: tim@timsmithies.com

I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.

<http://www.ukulelesundays.co.uk>.

"Brighton ukulele Sundays"

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.

Visit Facebook Brighton Ukulele Sundays for more details.

Leicester Ukulele Club

All welcome, First Monday of the month,

Upstairs at Babalas Bar, Queens Road, Leicester

Contact: dave.davies1@virgin.net or mark@littleredtruck.co.uk

Herts of Uke Ukulele Club

Every 4th Sunday - 6.30pm onwards.

Meet at The Doctors Tonic, Welwyn Garden City, Hertfordshire, AL8 6PR

All Players Welcome

Websites: <http://google.com/site/hertsouke/>

email: hertsouke@gmail.com

Luton, UK

We meet once a fortnight at Greenbank Music Village,

Greenbank Hal, Cobden Street, Luton, LU2 0NG

Anyone interested can give us a call:

Keith 07745 613931

Scott 07976 895067

Gerry 07785 117029

<http://sites.google.com/site/ukuleleworkshopinluton/>

Ireland

UKULELE IRELAND

ukulele@ireland.com

Irish ukulele club meets on the second saturday of

each month.Players from all over Ireland. Ukeplayers of all levelswelcome. If

you are a visiting uke player please feel free to come along. The meetups are

held at 2, eden park, Dunlaoire, Co. Dublin.

Ukuholics

truepants@eircom.net

The Ukuholics are based in the Irish Midlands and meet once a month.

Players of any or no ability will fit in nicely!

Visit www.ukuholics.webs.com for more info

Ukulele Clubs continued

Scotland

Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of Leith Walk

6 John's Place,
EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, jhobson@gmail.com
<http://ukearist.co.uk>

South Wales

Ukulele Nights

meet on the 1st and 3rd Mondays of every month at 8.30pm.
The Albion, Glebe Street, Penarth, Vale of Glamorgan, South Wales

Contact: Sarah Thomas: sarahredsedge@yahoo.co.uk.
Blog: www.ukenights.blogspot.com
(for songbooks, directions and more. Beginners very welcome)

Germany

Ukulele Club of Germany

info@ukulelenclub.de
www.ukulelenclub.de (home page)
www.ukulelenboard.de (message board)

Deutscher Ukulelenclub

c/o Raimund Sper
Korneliusstrasse 1
D-47441 Moers
tel. +49/2841-394837
fax + 49/2841-394836
www.ukulelenclub.de

Holland

Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'

The night is comprised of a workshop, performances & open mic.
To Join the Mailing List send an e-mail to: guaranteed2swoon@gmail.com

To read more about this and our other ukulele projects go to:

<http://www.ukulele-interventie.blogspot.com> (Dutch)

Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)

<http://www.shelleystickney.blogspot.com>

Ukulele Clubs continued

'Uke & D'Uke'

<http://ukeandduke.blogspot.com/> (in Dutch)

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

France

Ukulele Club of Paris

Thursday starting 7:30 PM

Meetings are announced on the website King David Ukulele Station at this URL:

<http://www.ukulele.fr>

France Continued...

C.O.U.L.E.

Club Olympique de Ukulélé de Lille et des Environs

<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."

VSalele

Association des Ukuleliste de Valbonne Sophia Antipolis (Alpes Maritimes)

Visit www.vsalele.org for more info

Spain

Club del Ukelele de Madrid (SPAIN)

<http://www.facebook.com/group.php?gid=131466486122>

"Para todos los aficionados al ukelele que viven en Madrid

"For all the ukelele fans living at Madrid"

Now preparing their first festival and meeting very soon - stay tuned!



USA

Lone Star Ukulele Festival

dates are 4/30-5/2 in Dallas

UkeLadyMusic and The Dallas Ukulele Headquarters are organizing the event.

more information coming soon.

Hawaii State Society of Washington, DC

Oct 9-11, 2009.

Herb Ohta, Jr. and Keale are the ukulele players that we are featuring as the ukulele instructors.

UK Ukefest

July 24th, 25th, 26th, 27th 2009

Run Cottage

Hollesley

Suffolk IP12 3RQ

more information available soon on

www.ukulelecosmos.com/phpBB2/index.php

London Uke Festival And World Record Smash!!!

Calling All Uke players! All ages and abilities, 1000 Uke players in an afternoon of entertainment with bands, food, drink, very special guests and a charity money raising World Record attempt!!

Devonshire Square, London EC2.

contact Quincy at qnc@qnc.tv

20th June: Noon till 6pm,

France

Paris ukulele Festival

Le 4 juillet 2009 / July 4th 2009 "La Bellevilloise"

<http://www.myspace.com/parisukefest>

infos@parisukefest.com



Making beautiful music is your passion, helping you do it is ours.



This year edition will happen on July 4th with :
Kelli Rae Powell (USA) www.myspace.com/kelliraepowell
Tim Sweeney (USA) <http://www.timsweeney.us/>
Elvira Bira (Sweden) www.myspace.com/elvirabira

Ukulele Zaza (Belgium) www.myspace.com/ukulelezaza

Marie Darling (France) www.myspace.com/mariedarling
Patti Plinko and her Boy (UK)
www.myspace.com/pattiplinkoandherboy
Les Ukulélé Boyz (France) www.myspace.com/ukuleleboys47

Vonck and Vlam

touring from Holland to Istanbul - this summer...
www.vonck-vlam.eu
Check out the Website... that's great entertainment!

WORLD MUSIC DAY at Auburn Preserve Park

from Noon to 5pm June 20th. No fee. Join us for fun: For Festival Info contact:
NUKED UKES
loy@foothill.net

Announcing a new Meetup for The Tampa Bay Ukulele Society!

What: Tampa Bay Ukulele Society presents "open mic"
at New Harmony Coffee & Tea
When: August 29, 2009 2:00 PM
Where:
New Harmony Coffee & Tea
1949 Drew Street
Clearwater, FL 33765

Bill Tapia's 102nd Birthday BASH

Aloha friends,

Held in Los Angeles on December 5th from noon to 4pm
Stevens Steak House.

There will be a lot of ono food, and of
course wonderful entertainment throughout the afternoon.
Further information may be obtained at www.billtapia.com.



Essential Links from the World-Wide-Web

UkeTalk - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

Brudda Bu's Ukulele Heaven

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

Ukulelia - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

Ukulele Cosmos - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

Ukulele Underground

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

Flea Market Music - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

UkeLadyMusic - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email noel.tardy@yahoo.com

Kiwi Ukulele

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

Bounty Music

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday * Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

German Village Music Haus

We Sell Ukuleles

expert setups for your fine
ukuleles and guitars.

350 S. Grant Avenue
Columbus, Ohio 43215

Bill Foley, owner and luthier.

www.gvmh.com

(614) 228-8467

email: info@gvmh.com



<http://www.ukecast.com/mp3/>

Online Resources

<http://www.tikiking.com>

tikiking@tikiking.com

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

Bonsai Garden Orchestra

email: info@bgo.nu

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

www.glattundverkehrt.at

UkePics

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

How High The Moon Publishing

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

Uke Farm - <http://www.ukefarm.com/home.HTML>

Uke Farm Radio - <http://www.live365.com/stations/ukefarm>

GoChords

<http://www.gochords.com>

"GoChords™ is an easy-to-use writing and playing tool with moveable chord tablature!"

Live 'Ukulele

Tabs, lessons, and info for 'ukulele enthusiasts

<http://liveukulele.com/>